

BARD

Undergraduate Faculty Newsletter
Annandale, May 2026
Volume 21, Number 3

from the **Dean of the College**

Deirdre d'Albertis

2025-26 has been an eventful year. Having arrived at my post in Ludlow in 2018, I have been privileged to witness the strength and resilience of our community through many challenges: a global pandemic, political and social upheavals, and the aftermath of October 7th. During these years, the College has also celebrated hitherto unimaginable successes, most significantly the establishment of a \$1 billion endowment for future generations, the enduring foundation many have fought to secure. Through it all, Bard has practiced an ethics of care for all those who call Annandale home--whether for a few years or a lifetime. With gratitude, let us reflect at the end of this year in particular on the abiding love and dedication to this place of countless students, alumni/ae, families, staff, faculty, administrators and, for over half a century, President Leon Botstein.

Faculty leadership is integral to the flourishing of our community. Special recognition is in order for members of the Executive Committee Alex Benson, Jay Elliott, Julia Rosenbaum, and especially outgoing chair Brooke Jude. Discerning work this year from the Planning and Appointments Committee, chaired by Lauren Curtis, and the Curriculum Committee, led by Adhaar Desai, helps the College to plan responsibly for the future. Faculty Senate Chair Éric Trudel has served in a time of unprecedented uncertainty, upholding the trust of all who look to him to communicate across the complexities of our institutional life together with humanity, wisdom, and integrity.

Faculty support for the work of Admissions this spring has been unstinting and, in particular, a vital presence at two well-attended Admitted Students Days in April. Thanks to those who will join in matriculation efforts this summer, as well. As we see another cohort graduate and share fond farewells, I want to acknowledge the calm and compassionate leadership of our DOSA/DoS team under Dumaine Williams and Kay Shirley, Dean of Inclusive Excellence Claudette Aldebot and her colleagues, Thaddeus Nelson and DAS, Maureen Aurigemma and all the folks at CDO, our chaplains, counselors, health services, student activities and residential life professionals. In times of loss and grief, as well as joyful celebration, students look to these colleagues to help them make meaning and understand their experiences as learners on campus and beyond.

Finally, let us recognize and honor our friends in Ludlow who focus on supporting Bard faculty: Associate Deans Michael Sadowski, Nicholas Lewis, and Yuka Suzuki as well as Faculty Grants Officer Sue Elvin. Program Associate for Office of the Dean & Visiting Instructor of Humanities Antonio Ortiz seems to be everywhere all at once, and thankfully so. My closest colleagues Rachel Price and Sherry Gildersleeve humble me with their prodigious oversight of everything happening here on the second floor of Ludlow.

Please read through these pages carefully for updates and helpful information as faculty depart from Annandale for the summer months. Wherever you travel, know that we are here for you, just a phone call, text, or email away.

Please note: Faculty Activities and Accomplishments can be found at the end of this newsletter.

- 2026 Commencement Reminders for Faculty -

Caps and Gowns for faculty and administration can be picked up at the Bookstore during the following times:

Wednesday and Thursday (May 20 and May 21) from 10:00 a.m. - 4:00 p.m.

Friday (May 22) from 10:00 a.m. - 3:00 p.m.

Saturday, May 23 - open at 8:00 a.m.

(Regalia must be returned immediately after Commencement (on May 23) by 6:00 p.m. to the Bookstore)

2026 Commencement Schedule:

Thursday, May 21st:

Baccalaureate Service – Line up forms at 3:45 p.m. at the Parliament of Reality. Faculty members are invited and encouraged to process. *(Cap and gown are required for all who process - faculty and students)*. Procession to Sosnoff Theater, Fisher Center for Baccalaureate begins at 4:00 p.m.

Senior Class Dinner & Awards Ceremony – 6:00 p.m. – Blithewood Tent (north lawn)

Friday, May 22nd:

Bard College Awards and cocktail reception: 5:30 p.m. - 6:30 p.m. – Commencement Tent, Seth Goldfine Memorial Rugby Field

All full-time faculty and staff are invited to attend *(advance registration required)*.

(Bard Awards live streaming link: [Live Streaming link](#) (begins at 6.30 p.m.)

Bard College Awards Dinner: 6:30 p.m. - 8:30 p.m. – Commencement Tent, Seth Goldfine Memorial Rugby Field

**please note advance registration is required for the awards dinner – registration closes May 14*

***transportation will be provided to the concert immediately following the awards ceremony.*

The bus will be located at the North Kline Bus Stop

Saturday, May 23rd: Graduate Degrees Commencement:

Graduate Degrees Procession Lineup - 10:00 a.m. (begins on the path that leads from Olafur Eliasson's parliament of reality, just across the street from the Fisher Center. Academic attire is required.)

Graduate Degrees Academic Procession begins - 10:30 a.m. (Sosnoff Theater, Richard B. Fisher Center for the Performing Arts)

Livestreaming of Graduate Degrees Commencement begins at 10:30 a.m.

Watch the Livestream: <https://www.youtube.com/live/dnYGQxWB7Ro?feature=share>

Graduate Degrees Commencement Ceremony begins - 11:00 a.m.

Graduate Degrees Reception - 12:30 p.m. A reception will immediately follow the Commencement ceremony. Students, guests, faculty, and staff are all welcome. (Portico, Sosnoff Theater, Richard B. Fisher Center for the Performing Arts).

Saturday, May 23rd - Undergraduate Degrees Commencement:

Commencement Tent, Seth Goldfine Memorial Rugby Field - opens for seating at 1:30 p.m.

Academic Procession - 2:30 p.m. (Line Up at 2:15 p.m.: Annandale Road, closest to the Campus Center).

Livestreaming of Undergraduate Degrees Commencement begins at 2:30 p.m. (Olin Hall, Franklin W. Olin Humanities Building)

Watch the Livestream: <https://www.youtube.com/live/dnYGOxWB7Ro?feature=share>

Undergraduate Degrees Commencement Ceremony - 3:00 p.m.

Sunday, May 24th: Memorial Service

Memorial Service - 9:30 - 10:30 am - Chapel of Holy Innocents led by Chaplain Mary Grace Williams

Any questions about any events should be sent to events@bard.edu

**** Reminder: All academic program reports along with three-year plans are due to the Office of the Dean of the College by June 30, 2026 ****

As it has been in past years, the focus of this year's annual program report is on assessment of student learning, and this year we have asked programs to refine that focus by exploring four questions:

1. What, if anything, has changed about our student goals or assessment measures since last year?
2. How robust are our measures of student learning, and how might we make them more so?
3. Where do we stand on the potential areas of change, improvement, or growth we identified last year? How can we move closer toward realizing them?
4. Has AI had any impact on our student goals or how we access them? If so, how?
5. Looking ahead, can we identify any new ideas of change (not identified last year) that could enhance student learning? If so, what are they?

We expect that the exploration of these questions will be an ongoing programmatic discussion. Thus, we view this year's annual report not as the documentation of a completed process that answers all five questions, but as a record of how discussions in these areas are progressing among program faculty and what work remains to be done.

Directors are asked to submit a report about their program's progress by June 30, 2026.

All of us in and around the Office of the Dean of the College are here to support you in doing your best work. If you have questions or concerns please feel free to contact us: Deirdre d'Albertis (dalberti@bard.edu), Yuka Suzuki (ysuzuki@bard.edu), Peter Gadsby (gadsby@bard.edu), Phil Pardi (pardi@bard.edu), Michael Sadowski (msadowsk@bard.edu) or Nicholas Lewis (nlewis@bard.edu). We cannot thank you enough for the time, energy, imagination, and ethical engagement you bring to our shared mission as educators at Bard.

We wish you a restorative and productive summer and will be glad to hear from you in the coming months if we can be of assistance.

from the **Office of the Dean of the College and the Business Office** _____

Deadline Reminders:

Spring 2026 deadline for Faculty Research and Travel (R&T) is May 31, 2026

2025-2026 deadline for use of annual Contract Benefits is June 10, 2026

Reimbursement Procedure:

To receive reimbursement, complete the Check Request Form (<http://www.bard.edu/budgetoffice/toolbox/>). Please attach a paragraph describing the professional project and an itemized list with a summary of expenses for which you

are seeking reimbursement. Include documentation of any performance or presentation and original, itemized receipts (credit card receipts will not be accepted). Be sure to adhere to all business office policies and meal reimbursement rates. **Give this packet to your divisional administrative assistant for processing.** Expenses will be verified by the Office of the Dean of the College and submitted to the Business Office for check processing.

Any questions regarding eligible expenses or balance of funds can be directed to Rachel Price at rprice@bard.edu.

Please see the full set of guidelines at: <https://www.bard.edu/doc/research/> (under *Resources*)

Check requests and other forms can be found at: <https://www.bard.edu/budgetoffice/toolbox/> (*Bard login required*)

from the **Associate Vice President for Academic Initiatives and Associate Dean of the College**_____

Nicholas Lewis

The Ralph Ellison Center at Bard

Faculty Fellow Application

Due Friday, June 5, 2026

The Ralph Ellison Center at Bard invites applications from Bard College faculty to serve as Ellison Center Faculty Fellows for the 2026-27 academic year. **Three Faculty Fellows** will be selected to serve as resident faculty scholars and to engage in the broader intellectual and social life of the Center. They will also serve as faculty mentors to the cohort of Ellison Center Student Fellows, and will be active participants in the Center's activities.

Ellison Faculty Fellows will receive a \$5000 stipend for their investment of time and engagement with Center activities that include bi-weekly meetings, organizing and attending events, mentoring of Ellison Student Fellows, hosting office hours, and serving as a strategic thought partner in the ongoing development of the Center.

The Ralph Ellison Center proposes a radical engagement with and pursuit of the arts and material culture as a means of advancing and reimagining humanistic inquiry as a collaborative endeavor to empower students to lead purpose-driven lives. The Center models and inspires an integrity of process indicative of Ellison's characteristically multi-modal approach to artistic and scholarly expression by convening an ecosystem of artists and intellectuals who not only explore and address substantive issues of our time, but also take seriously the responsibility of cultivating the intellectual and interpersonal development of student scholars.

Prospective Ellison Center Faculty Fellows are asked to write a brief statement of interest addressing the following questions:

1. Why are you interested in becoming an Ellison Center Faculty Fellow?
2. What is your history of engagement with Ralph Ellison (personally, intellectually, artistically, etc.)?
3. What specific programs, events, initiatives would you be interested in organizing through the Center?

Please upload your application **to this Google form** by June 5, 2026.

For more information, please contact Nicholas Lewis, director of the Ralph Ellison Center, at ellisoncenter@bard.edu.

from the **Center for Faculty and Curricular Development (CFCD)**_____

The Center for Faculty and Curricular Development (CFCD) coordinated the very first Bard 14-Day Writing Challenge from April 6th to the 20th. In total, 33 members of our community signed up to participate in the challenge. Here are some of the ways people engaged with the program:

Total minutes written: **6,313**

Number of participants who checked in at least once: **24**

Number of participants who checked in five or more times: **16**

Number of check-ins: **147**

Average number of check-ins: **6.1**

Average minutes written: **263**

The CFCD would also like to extend heartfelt thanks to Chiara Pavone, who served as CFCD faculty fellow over the past two semesters. In the fall, we welcome Adhaar Desai as a returning fellow, to join continuing faculty fellow John Burns.

If you have questions about the CFCD, please reach out to Yuka Suzuki (ysuzuki@bard.edu) and/or Nicholas Lewis (nlewis@bard.edu). If you have topics to propose for faculty workshops or ideas for reading and/or writing groups in 2026-2027, please be in touch. We look forward to hearing from you!

from the **Chang Chavkin Center for Liberal Education and Civic Life** _____

This spring we opened the Chang Chavkin Center to the Bard community. We are a new center dedicated to restoring liberal education to the heart of the undergraduate curriculum nationwide. Our center is led by Roosevelt Montás, Jessica Lee, and Max Botstein.

We believe every student deserves an education focused on the capacities that make us most fully human and that enable us to live lives of meaning, clarity, and civic responsibility. We promote general education anchored on small classes in which students encounter foundational texts guided by great teachers.

We support faculty and programs that share this vision of liberal education through convenings, research, and professional development seminars. This summer, we are hosting our first faculty institute at Bard and providing assistance to more than 30 colleges running high school programs that introduce low-income, first generation students to liberal education. This fall, we will launch publicly with a faculty event at the New York Historical in Manhattan.

As our work grows, we will be adding events and expanding our team. Please visit our website at changchavkincenter.bard.edu for the latest updates, and reach out to Roosevelt at rmontas@bard.edu, with any questions.

from the **Director of the Bard Learning Commons (BLC)** _____

James Keller

The Learning Commons is Bard's writing and learning center – home to writing support, the college writing program, one-on-one writing consultation, learning strategies and senior project tutoring, subject-specialized tutoring, and English language and international student support. Tutoring is offered in person, but we field online offerings as well. We have extended our connected tutoring and signature collaborative tutor training methods to the Bard Baccalaureate program, Bard NYC, BPI, MAT, OSUN, Hubs, BHSECs, Bard microcolleges, and the communities whom we and these groups serve. On campus, we provide trained peer writing, research, and reading support as well as discipline-specific and academic skills mentorship. Our tutors support Bard seniors one-on-one writing their projects; last spring, we worked with more than 25 senior project writers consistently. This year, we offered more than 80 total hours of one-on-one writing tutor support, workshops, in-class presentations, and study room sessions for seniors.

Learning Commons tutors delivered over 6,000 hours of peer learning support in all subjects this past year, and we added several weekly study and resource rooms to our list of community-building learning spaces. Trained peer writing

consultants talk about course readings, use informal writing as a tool for discovery, help students reflect on their learning process, and think through ideas for essay topics, as well as rethink their choices regarding LLMs. Tutors also help their peers revisit writing that merits revision, generate research questions, develop written arguments, and take written drafts to the next level. Students may make appointments, learn about study rooms, or arrange subject tutoring at a time of their convenience by contacting us at blc@bard.edu. This past spring, our Learning Strategies program provided an unprecedented number of mentorship hours to Bard students – in taking effective notes; attentive reading; evaluating, integrating, and using sources ethically; determining personal learning styles and keeping organized; time management; study strategies; etc. – all in the context of academic assignments.

BLC faculty field 16 sections of credit-bearing courses each AY – in college writing; composition pedagogy; public speaking; “exploring the hidden curriculum”; information literacy; and college writing. Among our developmental courses are those in math and English as a second language. Learning Commons courses remain open to all Bard students. Since October of 2022, we have provided guidance for faculty and students writing and reading in the context of large language models. We also host virtual international tutor training for GHEA affiliates and courses – pairing tutors in Annandale with students and tutor peers from Africa, South America, Central Asia, and across the Bard-Network. The Learning Commons dedicates our well-known writing fellows to classes by faculty request (78 last AY); these highly trained peer writing tutors work with all students in the class one-on-one during the semester. Writing fellows are happy to collaborate with faculty to provide course and program-specific workshops and support, too. If you are interested in having a writing fellow dedicated to your course or learning more about this program, please contact Director Jim Keller at keller@bard.edu

All BLC services are free. We may be reached at x7812 or blc@bard.edu. Also, visit our website at <https://www.bard.edu/learningcommons/>. See you in the BLC!

from the **Library**

Heather Topcik & Alexa Murphy

The library was a hub of activity this spring, filled with students studying, working with librarians on their research projects, and exploring our collections, along with many faculty, staff and community members attending talks, workshops, and other events. We are grateful to all of our campus partners for their collaboration – including Experimental Humanities, the Office of the Dean of Inclusive Excellence, the Bard Reading Initiative, the Office of Development and Alumni Affairs, the Center for Civic Engagement, the Written Arts program, Wellness at Bard, and many more. A few highlights from this semester include:

Opening our new Attention Sanctuary and Music Listening Spaces

On the second floor of the library you will now find two new spaces. First, a music listening space equipped with LP, CD and cassette players alongside our collections of LPs, CDs, and musical scores. The space is designed for group listening (with headphones) and instruction as well as individual exploration. Already, we have hosted several events here including two Mixtape nights and a favorite LP share event, with more planned for next semester. If you would like to plan a class visit or other group event in this space, please reach out to Music Program liaison librarian Jeremy Hall to coordinate.

Also on the second floor is our new Attention Sanctuary, created with support from the Bard Reading Initiative. This space is home to comfortable seating, information and activities to prompt users to experiment with different modes of attention, and a self-service cell phone locker. Please reach out to Alexa Murphy if you'd like to plan a class visit or other activity in this space.

Research workshops in First-Year Seminar Classes

This spring all first-year seminar classes participated in a research workshop led by our teaching librarians. These hands-on workshops are designed to introduce students to the process of developing research questions and using the library's databases to find and select reliable academic sources. This is the final piece of our scaffolded series for first-year students to prepare them to be effective academic researchers and library users.

Archives & Special Collections Exhibitions

In our vitrines throughout the library, we hosted three exhibitions featuring items from our archives & special collections:

We Have Been Here Before: Censorship & Its Combatants, curated by Michael Orsini '13, explores the history of the book through the lens of censorship and freedom of information, featuring items from the Alan Sussman Collection. Mr Sussman visited the library and gave a talk on his collection, which was donated to the library in 2016, earlier in May.

Renaissance Books from Stevenson Library was curated by students in Professor Nathaniel Aschenbrenner's class, The Renaissance World.

Blue Willow, featuring items from the Montgomery Place Collections, was curated by students in Heeryoon Shin's class, **Asian Art and the Global Maritime Trade, c. 1500-1800**.

Summer Exhibit: John Cage Chance Operations

This summer, we are delighted to be collaborating with the John Cage Trust on an exhibition that will open on Saturday, June 27th as part of Upstate Art Weekend. This exhibition brings together a dazzling variety of artworks and objects—from twenty-two Bard collections—to create an unexpected cabinet of curiosities. Items selected by chance include everything from a work by Marcel Duchamp to Hannah Arendt's kitchen cabinet door, from a death mask to an architecture model of a garage, from a 19th century ivory satin children's bonnet to a volumetric flask, and much, much more.

For the opening of the exhibition, on Saturday, June 27th at 1pm visitors can enjoy a free, fully **immersive performance of John Cage's iconic "Lecture on Nothing"** (from which the phrase "I have nothing to say and I am saying it" comes), along with a simultaneous performance of Cage's "Extended Lullaby," an exquisite and a mesmerizing work featuring twelve rainsticks, vibraphone, and violin.

Support for your fall semester courses

Our program liaison librarians are here to support Bard's academic programs, including assisting with collection requests, research instruction for your courses, and research support for you and your students. Please reach out to your [liaison librarian](#) to start a conversation.

Key Library Contacts

Collection requests – Contact Jordan Boyajian-Torres or use [the collection request form](#) to request specific items be purchased for the library's collection.

Course reserves – Use the [course reserves form](#) or the [course reserves purchase form](#), and contact Hannah Cremo with questions.

Digital Commons – Contact Palash Bosgang for questions about the collections housed in our institutional repository, Digital Commons.

Events – if you'd like to collaborate on an event, exhibit or display in the library, contact Alexa Murphy.

Archives and Special Collections – Contact Helene Tieger or use the [archives request form](#) to request access to items in our [archives](#).

Montgomery Place Collections and visual resources -- Contact Amy Herman.

Library policies– If you have questions about library policies, contact Heather Topcik and Alexa Murphy.

Electronic resources – If you're having trouble using our electronic resources please email librarytech@bard.edu or contact Melanie Mambo.

Library instruction – For general questions about the library's instructional program, contact Jeremy Hall. To request library instruction for a class, please contact your liaison librarian..

Interlibrary loan -- Email ill@bard.edu or contact Carl Hoyt.

Room reservations – To reserve a meeting room in the library, please use Bard's space management system at space.bard.edu.

Office of Institutional Support

The Office of Institutional Support (OIS), one of three offices within the Office of Development and Alumni/ae Affairs, manages the College's fundraising efforts from foundations, government agencies, corporations, and other entities to support College-wide needs and maintain the College's ability to raise and receive funding. The Office of Prospect Research (OPR), situated within OIS, researches and identifies potential sources of funding and individual donors for the College and recommends outreach efforts. We work with undergraduate and graduate faculty and programs to identify funding for a wide range of projects that support Bard's mission and its vital role in the community.

OIS also manages an in-depth online Resource Center for those interested in applying for grants. Please visit <https://www.bard.edu/institutionalsupport/resources/> for more information about accessing grant funding, both institutional and individual.

Below are just a few highlights of the grant awards received by the College and its programs since the last Newsletter. Congratulations to all of the faculty and project directors on their new grant awards!

Annandale-Based Program Support

Bard College received several grants supporting Annandale-based projects, including:

- \$1,351,000 from Mellon Foundation to Bard faculty members Miles Rodriguez, Nabanjan Maitra, Robert Cioffi, and Valentina A. Grasso for the 'Uses and Abuses of History,' a curricular project that aims to provide with students the tools to exercise judgement, to act, and to guard against the erasure of history.
- \$1,000,000.00 from the E&V ProArte Fund to The Orchestra Now for the Gernsheim Rediscovery Initiative, a project centered on revisiting and celebrating the work of the composer Friedrich Gernsheim.
- \$220,300.00 from Cyrus Tang Foundation to the US-China Music Institute in support of concerts, education and outreach during the Bard East/ West Ensemble Tours of the US and China.
- \$120,507.00 from the Institute of International Education for scholarships supporting Afghan students.
- \$23,938.00 from the New York State Education Department to enhance support and services for students with disabilities.
- \$25,000.00 Tesuque Foundation from the Bard MFA program to support scholarships for students in the 2029 painting cohort.

Support for the Fisher Center and the Bard Music Festival

- \$60,000 from Henry L. Kimelman Family Foundation, in support of the Fisher Center, Bard College Fund and Suddenly Last Summer Opera.
- \$25,000.00 from the New York State Council on the Arts (NYSCA) in support of SummerScape 2026.
- \$10,000.00 from the Educational Foundation of America in support of the Fisher Center LAB.

Support for the Center for Curatorial Studies

- \$75,000.00 from the Terra Foundation for American Art for the Betty Parsons Exhibition
- \$60,000.00 from the Andy Warhol Foundation for the Visual Arts Marilou Schultz Exhibition
- \$10,000.00 from the Diogenes Charitable Foundation for the Betty Parsons Exhibition

Support for Brothers@

- \$50,000.00 from the Arthur I. Blaustein Fund of the Tides Foundation in support of the Brothers@ Mentoring Program.

International

- \$100,000.00 from the Rockefeller Brothers Fund in support of AlQuds Bard.

Office of Alumni/ae Affairs

This spring the Office of Alumni/ae Affairs was delighted to work with faculty to help bring back alumni/ae to campus to talk to students. Thank you to everyone who hosted alumni/ae in their classes, invited them to student studios, for film screenings and presentations. The Office of Alumni/ae Affairs is always happy to co-sponsor alumni/ae visits and make suggestions for guests. Please make sure to let us know who is coming up in the fall.

Collaborations with the CDO continued in the form of alumni/ae panels and speakers. The Bard Career Network (BCN) has seen increased participation with both more students and alumni/ae signing up. The BCN is a professional networking platform that is a joint venture between the CDO and Office of Alumni/ae Affairs. Please direct students to utilize it at careernetwork.bard.edu

The weekly Alumni/ae News Digest has broadened alumni/ae engagement and is now a very popular feature of our communications, along with the monthly Triangle Newsletter. If you know about any alumni/ae news or events you would like to add please email alumni@bard.edu.

Office of Development

Commencement and Reunion weekend is the kick off of our end of fiscal year efforts to inspire alumni/ae, families, and friends of the College to support the Bard College Fund and/or any area of the College they care about.

New to this year, June 2 will be Bard's Giving Day, in honor of John Bard's birthday, 207 years ago. Our goal is 207 gifts in honor of his birthday.

Following Giving Day, our efforts ramp up through June 30 with emails, social media, phone calls, and personal outreach focused on telling the story of the impact Bardians - alumni/ae, faculty, students are having on their worlds and how giving to Bard helps impact our students, as well as the people our alumni/ae affect beyond Bard. Ways you can help include following [@bardalumni](https://www.instagram.com/bardalumni) and [@bardfamilies](https://www.instagram.com/bardfamilies) on Instagram/Facebook and liking our posts, as well as encouraging alumni/ae and families who are in touch with you to make a gift to the College.

We have also been working with our colleagues in the Center for Civic Engagement on support for Sanctuary Students, the Arboretum in support of efforts for the Blithewood Garden Restoration, Athletics, and an upcoming performance of a unique composition of music on Veteran's Day based on letters written by active service members called Letters from the Front.

We have wonderful donors who you have helped inspire to give. Thank you. We hope they inspire you as they do us.

Donor Testimonials

Mark Feinsod '94

"I donated to the Bard College Fund because a college is only as strong as its student body and alumni/ae, and as someone who benefited tremendously from my time at Bard, I can say with confidence that it changed the course of my life for the better. Bard alumni/ae share a unique experience, and I'm happy to give back so others can benefit."

Charles Geer Austin '73

"I donate to the Bard College Endowment because I believe the future of the United States depends upon the survival of institutions like Bard."

Nicole Katz '02

"It's hard to believe it's been 24 years since I graduated from Bard—I still feel the impact of that experience every day. Our work on the Bard College Alumni/ae Association Board of Governors is inspired by Bard's commitment to pushing the boundaries of who college is for—and why a society full of critical thinkers has never been more essential. Bard continues to stand for expanding access and bringing true equity to education—something definitely worth cheering and supporting!"

José Ortega and Margarita Velasquez

Parents of Pablo Ortega '27 | Family Leadership Council Members

"We are amazingly pleased with our son's growing experience at Bard College as a student, athlete, and social being. He is developing his liberal arts studies in an inspiring and challenging environment. As a Bard Men's Soccer player, his physical education, game skills, and sportsmanship are evolving into a well-rounded student-athlete."

Max Toth '22

"I support Bard as a way of giving back for the wonderful experience I had during my four years as a student. As someone whose education was funded almost entirely by philanthropy, I'm proud to make a monthly gift to support student scholarships and financial aid."

Dorothy Vinski

Parent of Marina Holmes '25 | Family Leadership Council Member

"Bard has been one of the best things that has happened for Marina. As a native of California, Bard was a great change and growth opportunity for her. I am grateful for Bard's excellent professors, programs, diverse community, and student services on campus, which all contributed to Marina's positive experience at Bard."

Anna Fink '94

"While at Bard, I became exposed to people I would never have met. Bard introduced me to professors and friends I will have for the rest of my life, and opened up opportunities I would not have had otherwise. It has fostered my curiosity, openness and passion for learning."

Bard Arboretum Update

It's been a busy spring for the Arboretum. As we enter our 19th year, we are focused on our mission to preserve, enhance, educate and envision. Here's a few of our spring highlights.

Preserve

On April 23, the Friends of Blithewood Garden hosted a benefit garden reception and lecture with landscape architects **Tom Stuart-Smith** and **Ed Shackleton** to discuss the importance of Formal Gardens in Informal Landscapes and The Future of Blithewood Garden. The event's proceeds supported the Blithewood Garden Rehabilitation Project.

Enhance

We are lucky to have a beautiful campus landscape that also serves as a living legacy of individuals who have contributed to various aspects of Bard College. Every year the Arboretum dedicates art, trees, plantings, and outdoor furniture to such college ambassadors and this year is no exception. On Arbor Day we planted a sugar maple tree at the Bertelsmann Campus Center with the Nursery School children. In May we planted 300 Lily of the Valley flowers in memory of Professor **Dr. Rebecca Cole Heinowitz** in the woods behind Ludlow and phlox, rudbeckia, echinacea and monarda in an entrance garden at Achebe House in dedication to the Class of 2017. We also happily dedicated the Four Season's metal sculpture to longtime B&G Administrator **Audrey Smith '78**, as well as a red Adirondack chair at the Hoffman Library. Also, Professor **Sven Anderson** received an Adirondack chair for this retirement. Stay tuned for additional campus plantings for B&G staff **Brian Harris and Robin Moore**, and a memorial planting for former Publications Director, **Ginger Shore**.

Educate

This past winter and spring semesters, the Arboretum offered several in-person and virtual plant identification walks and co-sponsored winter wellness walks as part of **Campus Nature Rx Program**. We also hosted a film screening of **The Nature of Nature**, and held listening sessions to learn more from our constituents about what they would like to see the Arboretum offer in the future. Additionally, we offered training for volunteer Blithewood garden guides and assisted with creating a living willow structure in **Adriane Colburne's ART 105 AC Sculpture Sustainable Form**. Lastly, the latest Bard Course Catalog proudly lists over a dozen upcoming classes under the newly formed **Landscape Studies Course Initiative**. This summer, please make sure to check out the **Heritage Apple Exhibition at the Montgomery Place** Greenhouse Toolroom and the **Witness Trees** on campus - Bard's biggest trees - all of which are at least 250 years or older!!! Also, stay tuned for **Summer Blithewood Picnics** to return and a first annual **Mid-Hudson Valley Garden Tour** event in July!

Envision

Help us plan for next year's **20th anniversary** of the Bard Arboretum! Let me know what you'd like to do or see on campus and how you think we can best celebrate our tree-mendous campus!

from the **Faculty Grants Officer**

for undergraduate faculty from the Arts, Languages and Literature, and Social Studies Divisions

Sue Elvin

Faculty Recognitions: Honors, Distinctions, Awards, Prizes, Fellowships, Grants, and Residencies: February 1 to May 18, 2026:

This year's faculty recognitions arrive at a dynamic moment. National funding opportunities have been contracting, with several federal arts and humanities programs reduced, narrowed or discontinued. The NEH Summer Stipends program was terminated last year and the NEH Fellowships program significantly revised its subject matter priorities this spring. At the same time, other remaining national programs seem to be absorbing record application surges.

For example, the Guggenheim Foundation received 5,000 applications for its 2026 class, up from 3,500 in 2025, selecting 223 Fellows. Applications in its Creative Arts and Humanities categories rose by 50%, while the Sciences

increased by 86%. Against this backdrop, two Bard undergraduate faculty members were named to the 2026 Guggenheim class, joined by three MFA faculty from the Milton Avery Graduate School of the Arts and two Bard alumni (as detailed in official Bard press releases). Seven Guggenheim Fellows affiliated with Bard in a single year represent the highest total in the program's history at this institution.

The American Philosophical Society awards Franklin Research Grants (now set at \$6,500) to approximately 100 scholars annually and appears to be sustaining its level of support. Since 2021, eleven Bard undergraduate faculty members have received grants, including two this spring 2026, reflecting a consistent and heartening record of one to three awards annually.

The outcomes in the table below are cause for genuine celebration and a reminder that compelling work continues to find support even in uncertain times.

Strong proposals rarely emerge all at once. They tend to develop gradually through sustained practice, careful positioning, and often multiple cycles of revision and resubmission. But they also begin somewhere: sometimes with a whisper of an idea, perhaps a surprising question, or a sense that a project may be ready for greater resources and wider conversations.

If any of this resonates with where you find yourself in your work, whether or not you have a defined opportunity in mind or an early draft proposal, I would love to hear from you. The funding landscape is genuinely in motion. New possibilities continue to emerge alongside longstanding programs. European and international funders, such as the German Academic Exchange Service (DAAD) and The British Academy, are increasingly welcoming to US based applicants. My role is to support undergraduate faculty in the Arts, Languages and Literature, and Social Studies divisions on the Annandale-on-Hudson campus who are seeking funding for their individual professional work. I am always glad to begin with a conversation. Please feel free to contact me at any time. Thank you.

Honors and Distinctions (Conferred):

Recipients	Organization	Recognition Type	Purpose	Support
Tania El Khoury , Distinguished Artist in Residence; Associate Professor in Theater and Performance; Director of the Center for Human Rights and the Arts	École Universitaire de Recherche ArTeC , Paris 8 University, Paris, France; by invitation from Performing Knowledge	International Chair Appointment : one of 3 leading international scholars invited annually by ArTeC whose work involves a transdisciplinary approach.	During April 2026, Tania delivered a public lecture in French, La politique de l'espace dans l'art vivant , at Paris 8 University; led a public workshop, Cartographe et Performer l'Espace Public ; participated in the Récits et Pratiques du Studio Laboratory; and provided feedback to MA students.	€5,000
Stephen Shore , Susan Weber Professor in the Arts; Director of the Photography Program	American Academy of Arts and Letters , New York, NY.	2026 Newly Elected Member : one of 11 artists, architects, and writers elected by a 300-member honor society that fosters, assists, and sustains excellence in American literature, music, visual arts, and architecture, with induction at the Annual Ceremonial in May 2026.	In recognition of Professor Shore's outstanding contributions to American photography, elected to the Department of Art.	Member-ship by election to a lifetime appointment

<p>Joan Tower, Asher B. Edelman Professor in the Arts; Composition, Bard College Conservatory of Music</p>	<p>Columbia University Graduate School of Arts and Sciences (GSAS), New York, NY.</p>	<p>The Dean's Award for Lifetime Achievement: given to a Columbia alumnus or alumna who achieve outstanding success in their field, with a positive impact on the world.</p>	<p>GSAS Dean Carlos Alonso credited alumna Joan ('78DMA, Music) with having expanded "both the possibilities and the audiences of modern classical composition" through a prolific body of commissioned works, sustained mentorship of generations of composers, and a bold, distinctive musical voice.</p>	<p>N/A</p>
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Awards, Prizes, Fellowships, Grants, and Residencies (by Application or Nomination):

Recipients	Organization	Recognition Type	Purpose	Support
<p>Karen Barkey, Charles Theodore Kellogg and Bertie K. Hawver Kellogg Chair of Sociology and Religion</p>	<p>Max-Weber-Institute for Sociology (MWI), Heidelberg University Heidelberg, Germany.</p>	<p>Visiting Fellowship, Summer 2026: MWI has a long tradition of sociological thinking, research, and teaching, and is committed to the theoretical, empirical, and methodological development of the discipline.</p>	<p>To support Karen as she works on her book, <i>Mediterranean Crossings: Religious Pluralism Present and Past</i>.</p>	<p>N/A</p>
<p>Katherine Boivin, Associate Professor of Art History and Visual Culture</p>	<p>New Foundation for Art History (NFAH), New York, NY.</p>	<p>NEAH Non-Residential Fellowship 2026-27: one of 2 year-long fellowships awarded annually to mid-career scholars carrying out innovative work on the art of any era or culture.</p>	<p>To support Katherine's scholarly book project, <i>Powers of Projection: Contingent Architecture and Medieval Subjectivity</i>, which considers everyday small spaces in the medieval city, constructed and maintained through large-scale collaborative processes yet, through their intimate scale, addressed individuals directly. It asks how medieval people experienced these fundamentally contingent spaces and how they shaped the understanding of the self in relation to society, guiding readers from outside the city into its very heart through encounters with different architectural spaces, such as bridge chapels, city gates, market stalls, and charnel houses, excavating a quotidian view of the world and, in particular, the self within that world.</p>	<p>\$50,000 towards salary</p>

<p>Adriane Colburn, Artist in Residence, Studio Arts</p>	<p>Marble House Project Dorset, VT.</p>	<p>Artist Residency 2026: a curated residency welcoming approximately 50 artists annually from the US and abroad across a series of 3-week sessions, each bringing together 8 artists working across visual arts, writing, music, choreography, and performance.</p>	<p>During her residency, Adriane will continue work on <i>Windward</i>, a suite of sculptures, installations, and works on paper exploring the resonance of trees increasingly felled by wind and water. Through research on vulnerable tree species and the climatic pressures reshaping contemporary forests, and working with arborists, foresters, and rural sawyers to recover fallen trees and transform them into lumber and paper pulp, the project considers interspecies connectivity, woodcraft traditions, and the complex web of environmental cause and effect embedded within the wood itself.</p>	<p>Residency comprising private accommodation, food, studio space, and artist support</p>
<p>Tania El Khoury, Distinguished Artist in Residence; Associate Professor in Theater and Performance; Director of the Center for Human Rights and the Arts</p>	<p>Théâtre Chaillot, French National Theater of Dance, Paris, France</p>	<p>Artistic Residency: Fabrique Chaillot: a selective program offering artists dedicated time and support to reflect on their artistic approach, at the only one of France's six national theater houses to have focused on dance performance since 2008</p>	<p>Tania spent three weeks at Chaillot, set in the landmark building on the Place du Trocadéro, developing her new work:</p> <p><i>Choreography of State</i> deconstructs the embodied gestures of law enforcement and border patrol to reveal the dramaturgy of state violence. This multi-media installation-performance approaches choreography as a forensic practice, inviting women choreographers from diverse practices around the world to create dance notations as evidence of power structures: scores of resistance to be activated by performers and embodied by the audience in a celebration of self-defense.</p> <p>Co-produced by the Richard B. Fisher Center for the Performing Arts at Bard College, <i>Evidence</i> (an international festival by the Fisher Center LAB), and Théâtre Chaillot, Paris, the work premieres at Théâtre Chaillot on October 8 - 10, 2026, with its US premiere at <i>Evidence</i>, Fisher Center LAB, at Bard College, December 4 - 6, 2026.</p>	<p>€20,000 in unrestricted funds to support her work, with studio space and technical staff provided</p>

<p>Peter Filkins, Professor Emeritus of Literature, Bard College at Simon's Rock and Bard College</p>	<p>Jewish Literary Foundation in partnership with the Times Literary Supplement, both located in the U.K.</p>	<p>The inaugural international Freudenheim Translation Prize: honors outstanding achievement in literary translation illuminating the richness of Jewish experience.</p>	<p>In recognition of Peter's translation of <i>The Book Against Death</i> by Elias Canetti, from German to English, and published in the U.K. by Fitzcarraldo Editions in 2024.</p> <p>In the judges' citation, chair Boyd Tonkin described the work as a "posthumous masterwork" and praised Peter's "masterly translation," noting how his thoughtful and deeply attentive rendering brings Canetti's reflections on life and death vividly into English.</p>	<p>Honorarium of £ 3,000 UK</p>
<p>M. Gessen, Distinguished Visiting Writer</p>	<p>The Pulitzer Prize Board, Columbia University, New York, NY.</p>	<p>2026 Pulitzer Prize in Opinion Writing: one of approximately 24 prizes awarded annually across journalism, letters, drama, and music.</p>	<p>In the category of Opinion Writing:</p> <p>For distinguished written commentary containing well-reasoned and compelling arguments on topics of public interest, honoring M.'s illuminating collection of reported essays on rising authoritarian regimes, drawing on history and personal experience to probe timely themes of oppression, belonging, and exile, published in the New York Times.</p>	<p>\$15,000</p>
<p>Jacqueline Goss, Professor of Film and Electronic Arts</p>	<p>John Simon Guggenheim Memorial Foundation, New York, NY.</p>	<p>Guggenheim Fellowship 2026: one of 223 Fellows selected from a pool of nearly 5,000 applicants based on prior career achievement and exceptional promise, spanning 55 scholarly disciplines and artistic fields.</p>	<p>In the category of Film/Video:</p> <p>To support Jacqueline as she develops her experimental narrative film project that engages with larger questions of artistic life, visibility, and the uneven recognition of artists and artistic forms, explored within the social and cultural landscape of New York in the late 1960s and early 1970s.</p>	<p>Unrestricted funds for the Fellow to spend in any manner they deem necessary to their work.</p>

<p>Marisa Libbon, Associate Professor of Literature</p>	<p>American Philosophical Society, Philadelphia, PA.</p>	<p>Franklin Research Grant 2026: for non-commercial research; designed to help meet costs of travel to libraries and archives for research purposes; purchase of microfilm, photocopies, or equivalent research materials; costs for fieldwork; or laboratory research expenses.</p>	<p>To support Marisa's codicological study of medieval manuscripts in-person in the British Library, London, and the Bodleian Library, Oxford, toward a scholarly edition of the 7,000-line Middle English romance <i>Richard Coeur de Lion</i>. This is a verse account of King Richard I on the Third Crusade, which she is preparing for the Early English Text Society. The edition will reassess the surviving manuscript witnesses, breaking with the flawed and outdated 1913 edition that has long shaped scholarly understanding of the text.</p>	<p>\$6,500</p>
<p>Joseph Luzzi, Asher B. Edelman Professor of Literature</p>	<p>John Simon Guggenheim Memorial Foundation New York, NY.</p>	<p>Guggenheim Fellowship 2026: one of 223 Fellows selected from a pool of nearly 5,000 applicants based on prior career achievement and exceptional promise, spanning 55 scholarly disciplines and artistic fields.</p>	<p>In the category of <u>General Nonfiction</u>:</p> <p>To support Joseph as he works on his book of narrative nonfiction, <i>The Lives of Beatrice: The Muse Who Made Us Modern</i>, tracing the remarkable afterlife of Dante's great muse, Beatrice Portinari, across seven centuries of art, literature, and culture. Beginning with a biography of Beatrice as a historical woman in late thirteenth-century Florence, the book follows her transformation into one of the most frequently reimagined figures in the Western imagination—from Petrarch and Cervantes to the Pre-Raphaelites and into contemporary pop culture—asking what each era's reinvention of Beatrice reveals, not only about the woman herself, but about the cultures that have continually returned to her.</p>	<p>Unrestrict-ed funds for the Fellow to spend in any manner they deem necessary to their work.</p>

<p>Tanya Marcuse, Associate Professor of Photography</p>	<p>Marble House Project Dorset, VT</p>	<p>Artist Residency 2026: a curated residency welcoming approximately 50 artists annually from the US and abroad across a series of 3-week sessions, each bringing together 8 artists working across visual arts, writing, music, choreography, and performance.</p>	<p>During her residency, Tanya will develop a new body of work, <i>Circle Cycle</i>, exploring the symbolic and cosmological power of the circle as both subject and structure. Using natural materials gathered from the surrounding landscape, she will construct and alter a single circular assemblage, documenting its evolution through photographs and a looping stop-motion film, in a process where creation and rupture coexist on the same plane.</p>	<p>Residency comprising private accom- modation, food studio space, and artist support</p>
<p>A. Sayeeda Moreno, Assistant Professor of Film/Electronic Arts</p>	<p>Film Independent, Los Angeles; with funding from The Netflix Fund for Creative Equity</p>	<p>2026 Annual Amplifie Fellowship: one of 6 Fellows selected nationally from a highly competitive pool of emerging and mid-career Black or African American filmmakers, offering a 12-month program of creative and strategic support, mentorship from industry advisors professional coaching, and financial and business advising.</p>	<p>To advance Sayeeda's selected project: The development of her screenplay into a feature film, <i>Out in the Dunes</i>, a Coming-of-Age Romance set in the summer of 1992.</p>	<p>\$30,000 unrestricted grant and compre-hensive program support</p>

<p>A. Sayeeda Moreno, Assistant Professor of Film/Electronic Arts</p>	<p>Inside Out, Toronto, Canada.</p>	<p>2026 Inside Out International Finance Forum: the first and only 2SLGBTQ+ finance forum worldwide. Now in its 10th edition, held in Toronto May 28-29, 2026, it offers 8 selected producers, writers, and directors the opportunity to advance their feature projects through professional development, mentorship, and direct pitching to top international industry executives.</p>	<p>To support Sayeeda as director of <i>Out in the Dunes</i>, a Coming-of-Age Romance set in the summer of 1992, with producers, Inuka Bacote-Capiga, Derek Nguyen, and Gabrielle Union (EP).</p> <p>The selected film teams will have the opportunity to pitch to executives from Netflix, Orion Pictures, Killer Films, Unapologetic Projects, Sphere Media, Little Walnut, Telefilm Canada, NFB, Elevation Pictures, Mongrel Media, Photon, Parallax Films, Shut Up & Colour, GLAAD, and more.</p>	<p>Participation in the Forum</p>
<p>Beto O’Byrne, Visiting Artist in Residence, Theater and Performance</p>	<p>American Philosophical Society, Philadelphia, PA.</p>	<p>Franklin Research Grant 2026: for non-commercial research; designed to help meet costs of travel to libraries and archives for research purposes; purchase of microfilm, photocopies, or equivalent research materials; costs for fieldwork; or laboratory research expenses.</p>	<p>To support Beto's archival research and ethnographic fieldwork in San Antonio and Austin, Texas, in collaboration with Radical Evolution Performance Collective, toward the development of <i>Forget the Alamo, a Conjunto Cabaret</i>. This is a research-driven theatrical work that reexamines the mythology surrounding the Alamo and the Texas Revolt, restoring Tejano, Black, and Indigenous perspectives long marginalized from state-sanctioned narratives, and grounding the performance in culturally specific aesthetics rooted in Tejano, Mexican American, and carpa traditions.</p>	<p>\$6,500</p>
<p>Jenny Offill, Writer in Residence</p>	<p>Dora Maar Cultural Center, Ménerbes, Provence, France.</p>	<p>Residency in June 2026: awarded to outstanding arts and humanities professionals, providing them with the opportunity to reside at the Dora Maar 18th-century mansion to focus on creative aspects of their work.</p>	<p>To support Jenny's creative writing during her residency in June 2026. She will be developing her fourth novel <i>Wild Dogs Everywhere</i>. She will also participate in a community event in the town of Ménerbes where she will discuss her new work and past writing.</p>	<p>Private accom- modation and study or studio, round trip travel, and a grant related to length of stay</p>

Walid Raad , Professor of Photography	La Biennale di Venezia , Venice, Italy	The 61st International Art Exhibition, Biennale Arte 2026 Runs from May 9 to November 22, 2026, one of the world's most prestigious international art exhibitions.	Walid is featured in the main exhibition, <i>In Minor Keys</i> , and is also participating in two mixed-media installations: <i>Postscript to the Arabic Edition</i> in the Arsenale and <i>Far from quieting</i> in the Giardini.	N/A
Sara J. Winston , Artist in Residence, Photography; Associate Director of the Photography Program	Cow House Studios , County Wexford, Ireland.	Open Artist Residency: an artist-led residency on the O'Gorman family farm offering professional artists uninterrupted time and space to make new work, rooted in a belief that art should exist beyond the museum and gallery walls of large urban centers.	To support Sara with her residency in August 2026.	Travel, dedicated access to a photo-graphy studio, shared facilities, accom-mo-dation and meals
Sara J. Winston , Artist in Residence, Photography; Associate Director of the Photography Program	Patient Caregiver Artist Coalition (PCAC), Brooklyn, NY: a nonprofit dedicated to elevating the voices of patients and caregivers through art and storytelling, fostering empathy and inclusion in healthcare culture.	Helena Svetla Fund Grant: administered through PCAC.	To support Sara's <i>Infusion</i> monograph, forthcoming from Saint Lucy Books , Spring 2027.	\$4,000
Jenny Xie , Assistant Professor of Written Arts	George A. and Eliza Gardner Howard Foundation , Providence, RI.	Howard Fellowship 2026-2027 : one of 14 early mid-career artists and scholars selected to advance their new work in the fields of Fiction and Poetry, and Literary Studies.	To support Jenny's creation of her poetry collection, <i>Dead Time</i> , deepening and extending her existing drafts through dedicated writing and research time.	\$40,000 in unrestricted funds

These all recognize the individual faculty member and their personal and/or professional contributions, rather than the institution.

Faculty Grants Officer: Sue Elvin: email: selvinco@bard.edu: or phone: 845.758.7120

**Please visit the DoC website www.bard.edu/doc/
for numerous links and resources for faculty and staff**

Faculty Handbook (hardcopies available upon request in the Dean's Office)
Faculty Highlights & Accomplishments past and present
Faculty, Divisional, Senate, and Program Meetings schedule
Faculty Committee meeting minutes
Faculty Meeting minutes
Faculty Evaluation lists and schedules
Faculty Governance Resources
Faculty Committee List
Program Directors List
Faculty Search information
Faculty Transition List
Faculty Guidelines, Higher Education Resources and Support Network information
Faculty Accessibility Guidelines (link to Bard SensusAccess)
Bard Policies for Faculty

Volume 21, Number 3

This letter is intended by the Office of the Dean of the College to make information for faculty more accessible and available in an easy format. Where information is available on-line at our campus website

<http://www.bard.edu/doc>

you will be directed to that page. Please make use of the website; suggestions for posting of information and data are very welcome. The newsletters will be archived on the website. If you have questions or comments about this newsletter, please contact doc@bard.edu.

Undergraduate Faculty Highlights and Accomplishments Spring 2026

*compiled through submissions from faculty

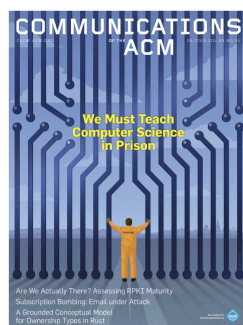
Recent publications and lectures by **Susan Aberth**: “Foreword,” in Eliza Swann, *The Alchemical Imagination* (New York: Weiser Books, 2026). Exhibition catalogue essays: “Visionary Pathways: A Life in Transformation,” *Tender Alchemy: Beth Ames Swartz & Julianne Swartz* (Scottsdale, AZ: Scottsdale Museum of Contemporary Art & Hirmer); “Tarot in the Modern World,” *Tarot! Renaissance Roots/Modern Visions* (Morgan Library and Museum, New York, June 26-October 4, 2026); “Ethiops by Leonora Carrington,” (OMR Gallery, Mexico City, February 2026); and “Maria Auxiliadora Silva: Pattern and Recollection,” (Center for Curatorial Studies, Bard College, April 2026). Exhibition reviews in *Artforum*: “Renate Druks at 61 Lispenard” (February 2026), and “Utopia: Three Centuries of Sexuality in American Cults and Communes,” The Museum of Sex, New York, (April 2026). Public lectures: “Women, Art and the Spirit World,” Heckscher Museum, Long Island, NY, March 6 (in person), and “Leonora Carrington and the Tarot,” Asociacion DeTarot, Barcelona, March 1 (on line).

Jasmine Akiyama-Kim and **Rob Cioffi** hosted the 8th annual meeting of The Second Sophistic Colloquium from April 10–12, 2026 at Bard. The event brought together scholars of Greek literature under the Roman Empire to exchange papers and ideas. The weekend also included a student-centered seminar on the didactic poet Oppian’s *On Fishing*.



Nathanael Aschenbrenner co-edited a special issue of the journal *Erudition and the Republic of Letters: Byzantine History and the Antiquarian* (issue 10, number 4), which included: “Byzantine History and the Antiquarian: An Introduction,” (by Aschenbrenner and Jake Ransohoff), and “Material Matters: The Horizons of Byzantine History in 16th c. Venice and Vienna,” (by Aschenbrenner).

Handbook on Religious Toleration in Comparative Perspective, co-edited by **Karen Barkey**, was published by Springer Publishers in January 2026.



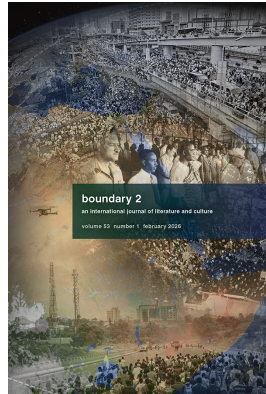
“We Must Teach Computer Science in Prison,” by **Emma Benser**, was published, and featured as the front cover of the May 2026 issue of *Communications of the Association for Computing Machinery* (ACM) (volume 69 number 5).

Katherine Boivin co-edited the volume *Gothic Space: Studies in Celebration of Stephen Murray* (Brill, 2026).

“What Are We to Do About Vicious Distrusters? A Reply to Carter and Meehan,” by **Johnny Brennan**, was published in *Social Epistemology Review and Reply Collective* 15 (1): 27–34.

In May 2026, “Pharaoh in all but name,” by **Robert Cioffi**, was published by the *London Review of Books* (volume 48, number 9).

In February 2026, *Bandung's Cultural Afterlives*, a special issue of the journal *boundary 2*, co-edited by Hala Halim and **Ziad Dallal**, was published (vol. 53, number 1). The issue includes contributions from the co-editors among other scholars of literature, history, and the visual arts.



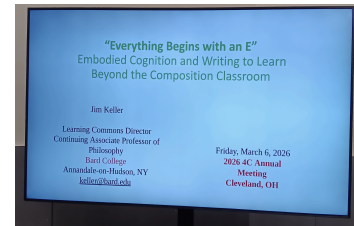
Tim Davis' story on jazz kissas (hi-fi record cafes) in Japan, was published in the March issue of National Geographic, including the cover of the Japanese edition. His latest book, *How to Enter a Big City*, made and produced for a show called *Temporary Monuments in Lexington, Kentucky*, was published by ROMAN NUMERALS, and his work is included in the first CPW (Center of Photography in Woodstock) Biennial, on view May 30 through September 6, 2026.

Danielle Dobkin and **Matthew Sargent** have been selected as artists-in-residence at the [Avaloch Farm Music Institute](#) in Boscawen, NH for the 2026 season. While in residence, they will work on music for a new ensemble, Two + Two = Four, which is a pairing of their Dobkin+Sargent duo with the duo of Stephen Haynes and Chris Cochrane, two accomplished musicians from the New York jazz community. The resulting jazz and electronic compositions will be recorded for an album in the coming season.

["Bodies on the Line: Documentary and Progressive Politics in the Age of Neoliberalism,"](#) by **Joshua Glick**, was published in *Afterimage* 53:1 (March 2026): 26--62.

In February 2026, **Elizabeth M. Holt** presented a paper entitled "Mao's Diffusion in 1960s Beirut and Paris" at the 2026 American Comparative Literature Association (ACLA) conference in Montreal, and was elected to serve a three-year term as Program Chair on the Board of the ACLA.

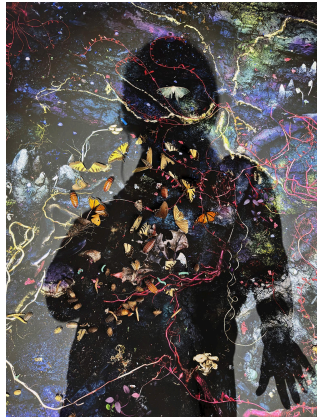
In March 2026, **Jim Keller** presented at the 2026 Conference on College Composition and Communication



in Cleveland. His presentation, "Everything Begins with an E: Enactive Cognition and Writing to Learn beyond the Composition Classroom," explored how emerging work in "4E" cognitive science can reshape approaches to teaching and learning across the curriculum. Keller also participated in a roundtable discussion presented by the GHEA21 Writing Center Working group on "Borderless Community: International Writing Centers in Conversation."

In May 2026, at the 2026 annual conference of the Chinese Language Teachers Association of the United States held at University of Rhode Island, **Huiwen Li** organized a panel, "*The Application of Ancient Chinese Characters and Calligraphy in Chinese Language and Culture Teaching*," and delivered a presentation on the significance, instructional methods, and student feedback related to integrating ancient Chinese characters and calligraphy into language and culture instruction. Li's Chinese calligraphy couplet in Oracle-bone Script titled Mountains and Sky was accepted for the 4th Colorado International Chinese Calligraphy and Painting Exhibition, held from May 9, 2026 through June 9, 2026 and organized by the Rocky Mountain Chinese Calligraphy Association. Li's poem *Success* was published in *Wuban Poetry*, Vol. 81, No. 1, p. 47.

In April 2026, **Marisa Libbon** delivered a paper, “Written on the Wind; or Medieval England’s Earliest Windmills and the Transmission of *Havelok the Dane*,” at the Biennial Medieval Insular Romance Conference held at St. Hugh’s College, Oxford, UK.

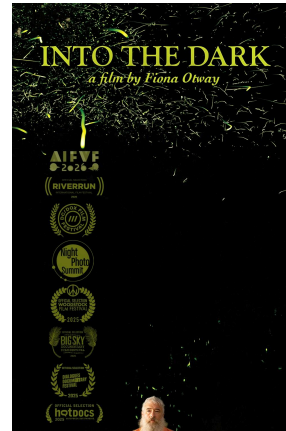


Tanya Marcuse photographed an extensive piece for *The New York Times* guest essay, “They Feel Bugs Inside Them. Doctors Don't Know Why.” by Alexandra Sifferlin (online March 9, 2026).

Queering Economics: Reimagining the Dismal Science, co-authored by **Michael Martell**, was published by the University of California Press in May 2026.

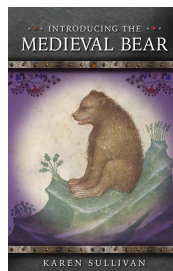
In February 2026, “Automatic, But Not Autonomous: Implicit Adaptation Is Modulated by Goal-Directed Attentional Demands.” co-authored by **Sean O'Bryan**, was published in *eNeuro* 13 (3).

In March 2026, **Isabelle O'Connell** released a solo piano album, *Cocteau*, on the Divine Art Records label. The album features works for solo piano by Erik Satie, Igor Stravinsky, Darius Milhaud, Francis Poulenc, Germaine Tailleferre and the rest of Le Groupe des Six, all collaborators and contemporaries of French artist, writer and film-maker Jean Cocteau. The album is anchored by a substantial new work written for Isabelle in 2023 by composer Rhona Clarke, that was also inspired by Cocteau. O'Connell gave two album release concerts at the National Concert Hall, Dublin on March 6, 2026 and at the AIHS in New York on April 16, 2026.



Fiona Otway's film, *INTO THE DARK*, a documentary about engaging creatively with forces we can't control, was featured at the Big Sky Documentary Film Festival and the Night Photo Summit in February 2026; at the River Run International Film

Festival in April 2026; and at the Athens International Film & Video Festival in April 2026, where it won the “From the Booth Award.” Otway also contributed as an Additional Editor to the documentary *THE OLDEST PERSON IN THE WORLD* (directed by Sam Green), which has been selected to screen at numerous film festivals during the spring semester, including True/False Film Festival (closing night), Thessaloniki International Documentary Film Festival, CPH:DOX, SXSW, Full Frame Documentary Film Festival (opening night), Ashland Independent Film Festival (where it won the “Rogue Award”), San Francisco International Film Festival, and Hot Docs International Documentary Festival. The film had its New York premiere at the Margaret Mead Film Festival at the American Museum of Natural History in May 2026.



Karen Sullivan gave the Naomi Schor Memorial Lecture at Yale University in March 2026 on “Eleanor of Aquitaine, Frenchwoman.” She also published a new book called *Introducing the Medieval Bear* (University of Wales Press).

From February 3, 2026 through March 1, 2026, **Ash K. Tata's** production of William Shakespeare's *The Tragedy of Coriolanus* was performed off-Broadway at Theatre For a New Audience's Polonsky Shakespeare Center in Brooklyn, NY.



The panel discussion “Jeffrey Heiman (Bard MFA '26) and **Jonathan VanDyke** (Bard MFA '05) in Conversation with Art Critic John Brooks Adams,” took place at Freight + Volume Gallery in NY in April 2026; and “In the Eternity of the Temporary,” a solo exhibition and performance by VanDyke is at the Museo d’Arte della citta di Ravenna, Italy, through August 2026.

Current exhibitions with works by **Julia Weist** include: *Citizen Artist* at The Delaware Art Museum in Wilmington, DE (April 11, 2026 through Jul 19, 2026), and *False Sponsor* at The Hessel Museum of Art (April 4, 2026 through May 24, 2026).